LOYOLA UNIVERSITY

Bulletin No. 7

NEW ORLEANS, LA.

COLLEGE OF MUSIC

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VOL. XLVIII **September, 1966**

• ACCREDITATION

LOYOLA UNIVERSITY

Founded in 1912

- Loyola University, incorporated April 15, 1912.

  Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

  The Legal and Corporate Title of the University is "Loyola University, New Orleans."

  All donations, endowments, legacies, bequests, etc., should be made under this title.

  Member of:
  Southern Association of Colleges and Secondary Schools
  National Catholic Educational Association
  Jesuit Educational Association
  Association of American Colleges

Accredited by the National Council for Accreditation of Teacher Education.

Approved for Teacher Education by the Louisiana State Board of Education.

The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the National Association of Schools of Music.

Ad Majorem Dei Gloriam

loyola university

college of music bulletin

★

1966-1967

6363 St. Charles Avenue
New Orleans, Louisiana 70118

1966 CALENDAR 1966

JANUARY

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Academic Calendar

1966 - 1967

June	13-14	Registration for Summer Session.
	15	Classes begin.
	24	Summer Concert
	27	Closing of Summer Session.
	31	Feast of St. Ignatius Loyola
September	9	Terminal Date for Admission.
	12-17	Freshman Orientation and Registration.
	12	Registration of Transfer Students.
	14-16	Registration of Sophomores, Juniors and Seniors.
	19	Official opening of Fall Semester with Mass of the Holy Spirit at 12:00 M.
	20	Lectures and Classes begin at 8:10 A. M.
	27	Latest date for changes or official dropping of courses (Grades of WP or WF will be given in those courses dropped after this date.)
October	27	Latest date for application of candidates for degrees to be conferred in May 1967
November	1	Feast of All Saints. University holiday.
	7	Loyola Concert.
	14	Loyola Salon of Music Concert.
	16	Mid-Semester grades due.
	22	Thanksgiving holidays begin after last class.
	28	Classes resumed.
December	8	Feast of Immaculate Conception. University Holiday.
	20	Christmas holidays begin after last class.
January	4	Classes resumed
	9-10-11	Opera Workshop.
	14	Scholarship Auditions
	16-26	Final Examinations.
	26	End of Fall Semester.
	27-28	Mid-Session holidays. Registration of new students.
	30	Classes begin for Spring Semester. Fee for late registration.

February	6-7	Mardi Gras. University Holidays.
	10	Latest date for changes or official dropping of courses. (Grades of WP or WF will be given in those courses dropped after this date.)
	13	Loyola Salon of Music Concert.
March	16	College of Music Written Comprehensives.
	17	Mid-semester grades due.
	22	Easter Holidays begin after last class.
	28	Classes resumed.
April	3	Loyola Concert.
	13-15	College of Music Oral Comprehensives.
	24-28	Pre-registration for academic year 1967-1968.
May	4	Ascension Thursday. University Holiday.
	9	Loyola Concert Band.
	10	Awards Day at 11:00 A.M. in Field House.
	15-19	Senior Examinations.
	22-30	Final examinations for underclassmen.
	29	Baccalaureate Mass 5:00 P.M.
	30	Commencement exercises 8:00 P.M.

Loyola University

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Seymour Weiss, Business Executive

Hon. Louis H. Yarrut, Judge, Louisiana Court of Appeal

Very Reverend Homer R. Jolly, S. J., President, Loyola University

Reverend John F. Keller, S.J., Executive Vice-President, Loyola University

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*deceased

Loyola University
College of Music

Affiliated in 1931

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Mrs. Yolande de Reyna Tallman, B.M., Secretary of the College of Music

College of Music Faculty

Applied Music

Piano

GUY F. BERNARD, Professor, Chairman
B.M., Loyola University, Mus.M., Eastman School of Music

JAMES W. BASTIEN, Assistant Professor, B.M., Mus. M.
Southern Methodist University

CHARLES E. BRASWELL, Associate Professor, B.M., No. Texas University, M.M., American Conservatory of Music, R.M.T., Kansas University

JANET SITGES MARTIN, Assistant Professor, B.M., Florida State, M.A., Mills College, California

EUGIE TEBAULT PASSERA, Professor, B.M., Loyola University

ELIZABETH B. SCHWARZ, Assistant Professor

Organ

ELIZABETH B. SCHWARZ, Assistant Professor, B.M.E., Loyola University

ELISE CAMBON, Professor, B.A., Mus.M., University of Michigan

Voice

DOROTHY BRUMFIELD HULSE, Professor, Chairman
B.M., Loyola University

MARY TORTORICH, Assistant Professor, B.M., Loyola University

ELISABETH WOOD, Professor

CHARLES PADDOCK, *Instructor*

Violin

RUSSELL BOBROWSKI, Instructor

Violoncello

HAL RUNYAN, Instructor

Double Bass

BRUCE BUTLER, Mus.M., Eastman School of Music, Assistant Professor

Classical Guitar

PAUI J. GUMA, Instructor, B.M.E., Mus.M., L.S.U.

Harp

MME. LUCIENNE LAVEDAN, Instructor, B.A., Dominican College; Longy School of Music

Flute

RALPH LACCASSAGNE, Instructor, B.M., Loyola University

Oboe

WALTER JOUVAL

Clarinet

MICHAEL CARUBBA, *Professor*

FREDERICK HEDLING, Instructor, B.M., Oberlin Conservatory of Music

Saxophone

MICHAEL J. CARUBBA

Bassoon

HAROLD BALLAM, JR., Instructor, B.M., Mus.M., Louisiana State University

French Horn

CLAUS SADLIER, Instructor, B.M.E., Loyola University; Mus.M. Yale University

Trumpet

GEORGE A. JANSEN, Assistant Professor, Juilliard School of Music

Trombone

PATRICK MCCARTY, Assistant Professor
ROBERT C. GILLESPIE, Instructor, Mus.M., Eastman School of Music

Tuba

BRUCE BUTLER, Assistant Professor, Mus.M Eastman School of Music

Percussion

FRANK STONE, Instructor

Theory

PATRICK MCCARTY, Assistant Professor, B.M., West Virginia University, Mus.M., Ph.D., Eastman School of Music, Chairman
GUY BERNARD
MICHAEL CARUBBA
CHARLES BRASWELL
JOSEPH B. BUTTRAM, Assistant Professor, B.M., M.M.E., North Texas State University
JANET SITGES MARTIN, Assitant Professor, B.M., Florida State, M.A. Mills College, Calif.

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Music Education

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CHARLES BRASWELL
GEORGE JANSEN
PATRICK MCCARTY
JOSEPH B. BUTTRAM, *Assistant Professor*
BLANCHE ZINK, *Assistant Professor,* B.A., Southern Methodist University; M.A., Ibid; Ph.D., University of Texas

Music Ensembles

MICHAEL CARUBBA
GEORGE JANSEN
ARTHUR COSENZA, Special Lecturer, Open Workshop
JOSEPH HEBERT, Instructor, B.M.E. Loyola University; Mus.M., Manhattan School of Music

Sacred Music

ELISE CAMBON, B.A., M.M., Chairman
MICHAEL CARUBBA
PATRICK MCCARTY

Music Therapy

CHARLES BRASWELL, M.M., M.M.E., R.M.T., Chairman
MICHAEL CARUBBA
CHRISTINE CHRISTMAN, B.M.T., R.M.T., Loyola University; M.S.W. Tulane University School of Social Work

Ballet

LELIA HALLER, Premiere Danseuse, Academie de la Musique et de la Danse, Paris, France; Ballet Director N. O. Opera Association

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Dean Michael Carubba
Dean Henry J. Engler, Jr.
Rev. Francis L. Janssen, S.J.
Mr. Frank J. Stass
Dr. Raymond P. Witte

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Rev. Thomas H. Clancy, S.J.
Dr. John V. Connor
Rev. Anthony C. O'Flynn, S.J.
Col. Robert Sabolyk
Mr. Frank J. Stass

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All Departmental Chairmen

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Dr. Walter G. Moore

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Mr. John C. Taylor

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Rev. J. Emile Pfister, S.J.

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Dr. Edmund E. Jeansonne

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Mr. Alvin J. Lowe
Mr. Albert P| Monlezun, Jr.
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Dr. Mary H. Macdonald

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Mrs. Lydia Scully
Rev. Bernard A. Tonnar, S.J.
Mr. Leo C. Zinser

The College of Music

HISTORY

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatory of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

ORGANIZATIONS

Loyola University Chorus

The Loyola University Chorus is emphasized in the curriculum because it offers students an indispensable experience in collective performance and interpretation. The Alumni of the University are invited to join this organization.

University Band

Membership in the University Concert Band is open to the students of the College of Music and other University departments if they have the required ability and training.

Opera Workshop

The Class concentrates on music, text, and stage direction simultaneously. In addition to learning the staging of their own parts in scenes or complete operas, the students learn general information about operatic stage deportment that may be applied to any role in the future. The emphasis is placed on opera that is good theatre.

Loyola Salon of Music

Founded by Rev. Jos. B. Bassich, S.J., for the purpose of providing an audience for advanced students appearing in concerts. President for 1965-1966, Mrs. Aynaud Hebert.

Religious Organizations

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalities of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life.

PURPOSE AND AIMS OF THE COLLEGE OF MUSIC

The purpose of the College of Music may be stated briefly as follows: to give the student intensive professional training in his particular field of interest, to equip him with a solid foundation of

thorough musicianship, and to develop a sufficiently broad background of general education to enable him to become an effective member of society. To accomplish this task, Loyola University has developed certain educational goals. These goals are:

1. To place human and spiritual values above the purely material
2. To ensure sound professional training
3. To provide a foundation in the arts and sciences
4. To encourage research and the continual acquisition of new knowledge
5. To promote individual growth
6. To improve the educational facilities of the University and the College of Music
7. To advance the public welfare
8. Loyola University's unity of thought emanates from its totality of outlook. God and the supernatural are at the basis of Jesuit education. The principle of integration in Loyola University is Catholic faith and practice.

Student Retreat

Each year all Catholic students in the University must make an annual retreat which is a character-building and soul-strengthening series of intellectual and spiritual exercises.

Phi Beta

Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts. Terry Tortorich, President, 1964-65.

Phi Lambda Mu

Phi Lambda Mu is an organization of on campus male musicians, the purpose of which is to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop fraternal spirit among its members and to encourage loyalty to Alma Mater. Milton Stevens, President, 1965-66.

Other Organizations

Students of the College of Music are eligible for membership in the Loyola Stage Band, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda and Cardinal Key.

CONCERTS

As a means of widening the experience of the students, and as a cultural contribution to the community, the College of Music presents a series of concerts each year. These concerts consist of the following:

Faculty Recitals
Faculty Ensembles
Band Concerts
Loyola Salon Concerts
Choral Concerts
Student Recitals
Student Ensembles
Chamber Music
Radio and Television

AWARDS

Phi Beta Sophomore Award

An award of fifty dollars, applicable on tuition, is made annually by the Alumnae Chapter of Phi Beta Fraternity to the sophomore who has achieved the highest average for the sophomore year. The remittance will be made at the beginning of the student's junior year.

Werlein Awards

These awards are given by Mr. Philip Werlein of the Werlein's Music Company to students who have done outstanding work in their respective departments.

Music Award

The Music Award is awarded each year to the outstanding graduating senior who in the judgment of the faculty excelled in music and scholarship.

Dean's List

Students with the highest average and those who demonstrate special interest, cooperation and leadership are placed on the Dean's List and are eligible for an award.

Scholarships

Auditions are held in the early part of the year for talented students. Scholarships are awarded upon the basis of performance, ability and need.

COURSES OFFERED

The College of Music offers four-year courses leading to the degree of Bachelor of Music with the following as majors:

Composition
Voice
Piano
Piano Pedagogy
Instrumental
Organ
Sacred Music
Music Therapy

Four-year course leading to the degree of Bachelor of Music Education with the following as majors:

Voice
Piano
Instrumental

Entrance Procedure

For Admission

1. Request an application blank from the Director of Admissions.
2. Applicant must complete and return Part I.
3. Attach to the application blank an application fee of $10.00 payable to Loyola University. This fee is neither deductible from the tuition nor refundable.
4. Attach to the application blank a recent photo approximately 2″ x 2″.

For Housing

Applicants interested in housing facilities should contact the Housing Officer. Students living in campus residences will be required to make a $50 deposit to the Admissions Director after receiving a letter of acceptance. No reservations can be made unless students have been officially accepted by the Admissions Office.

For Entrance Examinations

All applicants must take the *Scholastic Aptitude* Tests of the College Entrance Examination Board and have the results sent to the Director of Admissions.

For Advanced Placement

The University participates in the Advanced Placement Program in order to enable superior students to follow at Loyola enriched programs in their chosen fields. It is the responsibility of applicants who have taken Advanced Placement Courses and Examinations to apply for placement and credit in college-level courses.

ADMISSION REQUIREMENTS

Entering Freshmen and Transfer students must present proper credentials as listed below. These must be filed with the Director of Admissions no later than one month prior to registration.

I. *Entering Freshmen* are admitted by graduation from an approved high school accompanied by acceptable scores in the CEEB tests. They must present the following high school units:

*English	4 units
History, Civics	2 units
College Preparatory Mathematics	2 units
**Latin or Modern Foreign Language	2 units
Science	1 unit
Academic Elective	1 unit
Other subjects	3 units

II. *Transfer Students* from other accredited colleges or universities will be given Advanced Standing at the discretion of the Committee on Admissions, provided they have fulfilled the high school requirements for admission and in addition present a transcript of college credits certified by the proper official of all colleges and universities attended, and giving statement of honorable withdrawal. Credits presented from a non-accredited institution will be accepted rarely, and only if the student has made satisfactory grades in his first semester at Loyola. *No transfer student will be accepted unless he has attained a "C" average for all hours attempted during the preceding year at the college from which he transfers, has a general "C" average for all hours attempted previously in college, and has no faculty or disciplinary action against him.*

III. *All students* must undergo a physical examination by their personal physician prior to entrance. This examination must include a physician's certification of vaccination against smallpox within the twelve months prior to matriculation.

IV. *All students* are required to pay a reservation deposit of $100 upon official acceptance to the University. (Boarding students must deposit $150.) These deposits are deductible from the tuition and room and board but are not refundable.

*One unit in English may be replaced by a unit in Speech or Journalism.

**These may be waived and supplied by scheduling Elementary Language in college.

Credentials

Applicants for admission as freshmen, or with advanced standing, must submit official records from all schools and colleges attended. These credentials are to be sent directly by the proper officer of the school or college in which they were earned and not through the student. Credentials which are submitted for admission become the property of the University, even in the case of applicants to whom admission is denied, and are kept permanently on file.

It is recommended that applicants who desire admission immediately on graduation from high school have their credentials sent to the Director of Admissions at the beginning of the last term of their senior year. These credentials should include the past scholastic record, together with a list of courses in progress during the final term of the senior year and the applicant's rank in class. This will enable the Committee on Admissions to grant tentative admission pending receipt of complete and final records.

Restriction of Admissions

The University reserves the right to refuse admission to applicants whose previous work is of such a grade as to create a doubt

regarding their ability to pursue successfully their scholastic work in the University.

No student will be admitted on a part time basis in the regular Fall and Spring sessions of the academic year.

Students should be present on the opening day of classes. They will not be admitted after the first five class days. Freshmen must be present on the opening day of Freshman Orientation Week.

Student Expenses

Students are expected to pay the full tuition for one semester on the day of registration of each semester.

All arrangements for payment must be made with the Treasurer of the University before the completion of registration.

Tuition for eight complete semesters is required of all students, regardless of the number of hours taken during any one semester.

BASIC EXPENSES

Tuition ($500.00 per sem.)		$1,000.00
Student Center Fee		20.00
Room and Board (per academic year)		
Men	(range)	$ 850-$ 950
Women	(range)	$1010-$1260
Contingent Fees		
Late Registration Fee		$ 5.00
Subject Change Fee		2.00
Late Examination Fee		2.00
Additional Transcript Fee		2.00
ROTC deposit (refundable)		25.00
Resident Students (damage and breakage deposit)		25.00
Fees for Seniors		
Graduation Fee		$ 25.00
Cap and Gown deposit and rental		30.00

PART TIME STUDENTS

Tuition per semester hour	$ 25.00
Applied Music (per semester)	120.00
Matriculation	5.00
Late or condition examination fee	2.00
Transcript (after first)	2.00
Opera Workshop per year (one hour class)	150.00

The Late Examination Fee will be charged for any examination taken later than the assigned date, no matter what the excuse. No late examination will be given without the written permission of the Dean.

The Transcript Fee. For all transcripts sent after the first one there is a $2.00 fee. However, when a student requests more than five transcripts at one time he is charged $2.00 for the first copy and fifty cents for each additional one.

Students who carry less than twelve semester hours will pay at the rate of $25.00 per semester hour for academic courses. Applied music fees listed above.

For accredited teachers who are at present engaged in teaching, the tuition fee is $20.00 per semester hour. The teacher's

certification accompanied by a statement of present employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are $15.00 per semester hour.

Tuition Plan — Monthly Payments

Students are strongly urged to subscribe to the Tuition Plan, a special convenience offered to those who prefer to pay the tuition in equal monthly installments. The following plans are optional and available at the cost indicated.

One Year Plan	(8 payments)	4% more than Cash Price
Two Year Plan	(20 payments)	5% more than Cash Price
Three Year Plan	(30 payments)	6% more than Cash Price
Four Year Plan	(40 payments)	6% more than Cash Price

The two, three and four year plans include Parent Life Insurance for qualified parents. This insurance coverage provides funds for the cost of the remaining period of schooling covered by the contract, if the parent who has signed the contract dies. A descriptive pamphlet will be sent upon request from the Director of Admissions.

Refund Policy

It is the duty of the student, in case of official withdrawal from the College, to apply to the Finance Office for refund of tuition. Refunds are made on the following basis: Within first week of semester—80%; one to three weeks of semester—60%; three to five weeks of semester—40%; no refund after five weeks.

No refunds are made when a student is suspended or dismissed for academic or disciplinary reasons.

Special consideration regarding refunds will be given to students either voluntarily entering the Armed Services or being drafted.

Academic Scholarships

The President's Scholarship (Available to all Jesuit High Schools). This scholarship is awarded by the President of the University to the student graduating first in his class. It is a full tuition scholarship.

Work Scholarships

It is possible to defray a portion of the tuition costs through performance of on-campus work for a specified number of hours a week in the various departments of the University. These jobs are limited and are not given out until after the Fall Semester is in session.

Loans

Requests for loan information and applications should be directed to the Dean of Students. The deadline for requesting loan applications is May 15th. Loans are awarded on the basis of need as determined by analysis of the Parents' Confidential Statement. Those students interested in obtaining loans must contact the Chairman of the Committee on Scholarships and Financial Aid.

Louisiana Higher Education Assistance Loan

This is an agency of the State government which agrees to guarantee loans negotiated between specific banks and college students who are legal residents of Louisiana and to pay the interest on these loans which will be "no more than 5% simple interest." The limit is $1,000 per academic year and $5,000 aggregate.

National Defense Student Loan Program

This program has been instituted by the Federal Government for the purpose of making long term, low-interest loans to qualified students. The maximum amount a student may borrow is $1,000 in an academic year and the total is limited to $5,000. The amount borrowed is determined by the University. The loan begins to accrue 3% interest nine months after the student leaves school. The loan matures ten years after this termination.

U.S. Loan Program for Cuban Refugees

This is a program limited to students who cannot get help from home for their education in the United States. Three per cent on this loan begins one calendar year after cessation of enrollment in the University, the loan reaching maturity in ten years.

STUDENT HOUSING

Policy:

Full time men and women undergraduate students are required to reside in University housing. Request for information should be directed by men to the Director of Men's Housing and by women to the Directress of Women's Housing.

Reservations:

The step toward a reservation is to return all information requested by the Admissions Office. Eligible students are notified by the Director of Admissions that $150 deposit will be required for reservations. Fifty dollars of this deposit applies to the student's housing reservation and is not refundable upon cancellation.

Undergraduate Men:

Biever Hall is a six story dormitory on the north side of the campus. This structure is completely air conditioned and centrally heated and houses 410. Rooms are for double occupancy. Each student has a private locker, single bed, chest of drawers, and desk.

A laundry pick-up station which also dry cleans is housed on the ground level. Health, social, and recreational areas, mail boxes, and washing and drying facilities are also provided. Jesuit priests are available for counselling. All supervision is under the Head Resident and his assistants who are student monitors.

Other Student Housing:

The University maintains other residences namely, Martin and Carey Halls. Each hall houses approximately 25 students. Rooms are single or double. Laundry, social and recreational facilities are housed in each hall.

Women:

A twelve story dormitory is due for completion in the fall of 1966. Capacity of this dormitory will be 429. Each suite has individual controls for central heat and air conditioning. These suites house two rooms sharing bath facilities. Each room has its private wash basin and cosmetic stand, 2 single beds, 2 desks, 2 chest of drawers, and a bulletin board and book shelves. Laundry facilities with washers and dryers are located on the ground floor. A linen and dry cleaning pick-up rental station plus many other conveniences are housed in the building. A limited number of single rooms are available with private bath facilities. Cost will vary with accommodations received.

Cost:

Students residing on campus are on a room and board plan. Charges, therefore, cover room and board and are due on a semester basis at the time of registration. Charges may vary with desired accommodations and services or availability of housing facilities.

Range for Men:	$ 850-$ 950 per year (Sept.-May)
Range for Women:	$1,010-$1,260 per year (Sept.-May)

The above cost does not pay for health insurance nor does it include room and board over the Christmas holidays.

The fifty dollars deposited with the admission officer will be credited as follows: Twenty-five dollars retained by the housing office for a breakage fee. This is refunded upon withdrawal or graduation and clearance with the housing officer. Twenty-five dollars will be credited toward the student's room charge.

Administrative Procedure

Knowledge of Regulations

Every student is to acquaint himself with all the regulations of the University that pertain to him. Ignorance of a regulation is not accepted as an excuse for its violation. These regulations are to be learned from the Student Handbook, official instructions given to the students, and posted official notices. When a student registers in the University, it is understood that both the student and the student's parents or guardians agree to the student being governed by the regulations of the University, and will abide by decisions that may be made by officials of the University regarding the student.

Instruction

The unit of instruction is one hour a week for one semester. Two hours of work in a laboratory are considered equivalent to one hour of class work. Students may receive credit only for the number of hours published for a course.

Attendance

The University is insistent on regular and punctual attendance. Each tardiness, defined as a student's failure to be present when his name is called at the beginning of each class or laboratory, will be counted as a third of an absence.

The student coming late is responsible for seeing that the instructor changes the absence noted at the beginning of the class to a tardiness.

Any student incurring more than six absences in a course which carries three or more semester hours will be dropped from the course automatically. In courses of less than three semester hours the maximum number of absences will be double the number of semester hours, e.g. in a two semester hour course, four absences will be the maximum allowed; in a one semester hour course, two absences will be the maximum.

Double cuts should be registered before and after the major holidays only, viz., Thanksgiving, Christmas, Mardi Gras, and Easter. Double cuts should be registered only on the last University class day before the beginning of the holidays and the first University class day after the holidays. For example, if the holidays begin on Friday, the last class day being Thursday, a student would not incur double cuts on Wednesday, even if his last classes before the holidays were on Wednesday. Similarly, if University classes are resumed on Thursday, when a student would have no classes scheduled, and he skips scheduled classes on Friday, double cuts would not be incurred on Friday.

Students who have exceeded the maximum number of absences will have a right to petition the Committee on Attendance for reinstatement.

Students petitioning reinstatement should do so within twenty-four hours after they receive notification that they have been dropped from a course. The petition must be submitted by letter to the Dean and must include the reason for each absence, giving dates, etc. While the petition is being reviewed by the Committee on Attendance the student will be permitted to attend class. The decision of the Committee on Attendance will be final. Extended absences due to sickness must be verified by a doctor's certificate.

Students entering class more than five minutes after the starting bell will be recorded absent.

Absences for any excuse whatever do not exempt a student from quizzes, tests, examinations, or other written work required during the period of absence. The responsibility for making up such work rests wholly upon the student. A failing grade for the omitted work will be charged against the student if he does not fulfill his obligations within the time limit determined by his professors.

Class Attendance of Honor Students

All undergraduate Juniors and Seniors in the College of Arts and Sciences with a 3.5 average or higher for a semester are allowed unlimited cuts in all their subjects, laboratories excluded, for the following semester.

Withdrawal from The University

A student who withdraws from the University during a semester before taking the final examinations of the semester forfeits all credit for work done in that semester.

To withdraw officially from the University a student must:

1) Obtain withdrawal forms from the Office of the Registrar.

2) Obtain signatures of designated officials on withdrawal forms. (These forms will not be signed until the student has cleared all obligations to the University.)

Withdrawal is not complete or official until all signatures have been obtained and forms are returned to the Office of the Registrar.

Those students who withdraw officially from the University *prior* to mid-semester examinations will not have grades recorded in those courses for which they were registered at the time of withdrawal.

All students who withdraw officially from the University *after* the mid-semester examinations will be assigned a grade for each course for which they were registered at the time of withdrawal. If the grade is passing at the time of withdrawal a grade of WP

will be assigned. If the grade is failing, a grade of WF will be assigned which shall indicate a failure in the course.

THOSE STUDENTS FAILING TO COMPLETE OFFICIAL WITHDRAWAL FROM THE UNIVERSITY WILL INCUR A GRADE OF "WF" IN ALL COURSES FOR WHICH THEY ARE REGISTERED. THESE GRADES ARE PLACED ON THE STUDENT'S PERMANENT RECORD AND ARE NOT SUBJECT TO CHANGE. STUDENTS ARE REMINDED THAT THEY MUST COMPLETE OFFICIAL WITHDRAWAL FROM THE UNIVERSITY BEFORE THE TERMINATION OF THE SEMESTER IN WHICH THEY HAVE REGISTERED.

In the case of a student who is called to active duty in any branch of the armed services before the date for final examinations in the semester, the following exceptions to the formal regulations have been made:

1. *Should a second semester senior be called to military service within six weeks of the date of commencement exercises, he will have the dates of his final examinations advanced, and, if he passes successfully, he will be granted full credit and his degree.*
2. *A senior in his first semester, or a junior, sophomore, or freshman in either semester who is called into military service within four weeks of the end of the semester will have his examination dates advanced, and, if he passes successfully, be granted full credit for the semester.*
3. *A notation of the action taken by the University in accordance with the provisions made above will be made on the records and transcripts of the students who have received full credit under these provisions.*

Schedule Changes

A student desiring to drop a scheduled course or to add another course after his semester's schedule has been filed in the Registrar's Office should consult with his Adviser or the Chairman of the Department in which he is registered from whom he should obtain written permission to revise his schedule. This written permission should be presented by the student to the Dean for approval. Permission to add a course or change from one section to another will not be granted after the date indicated in the Session Calendar as the last day for schedule adjustments.

Students remaining in the University who drop one or more courses after the date indicated in the Session Calendar as the last day for schedule adjustments must be assigned a grade. If the grade is passing at the time the course is dropped a grade of WP will be assigned. If the grade is failing, a WF will be assigned which will indicate a failure in the course.

Classification of Students

Those students are ranked as Sophomores who have credit for twenty-four semester hours; Juniors, those who have fifty-six semester hours; Seniors, those who have ninety-two semester hours. Students not included in any of these classifications are registered either as special students or as out-of-course students.

Grades and Reports

A report of the semester grades made by a student in his scheduled subjects is sent to the student at the middle and end of each semester. Grades are reported as follows:

A (93-100) excellent; B (85-92) very good; C (77-84) good; D (70-76) merely passing; F (0-69) failed; W withdrawal from subject course with permission; WF, withdrawal with failing grade or failure because of excessive absences; WP, withdrawal with passing grade; I, incomplete grade.

All incomplete grades must be removed before the end of the following semester. Otherwise, they become failures and are so recorded. However, it is more beneficial to the student if the incomplete grade is removed before the middle of the following semester in order that an undue burden is not placed on the student when preparing for his scheduled final examinations.

Semester grades are determined as follows:

Pre-examination work in first half of semester 20%
Mid-semester Examination 20%
Pre-examination work in second half of semester 20%
Final Examination 40%

Quality Point Rating

No student will be permitted to graduate unless he has established a quality point average of 2.0 in his work towards the desired degree.

N. B. The quality point average is determined by dividing the total of quality points earned by the total hours attempted.

Quality points are earned in the following manner: for the grade of "A," in a subject course, the student is credited with four times as many quality points as semester hours allowed for that course; for the grade of "B," three times as many quality points as semester hours; for the grade of "C," twice as many quality points as semester hours; for the grade of "D," the same number of quality points as semester hours; for the grade of "F," no quality points are merited.

Repetition of Courses

A student who has failed a course will be allowed to repeat that course when it is next offered. No more than two repetitions of the same course will be allowed to any student.

With the special permission of the Dean, a student may repeat a course already successfully completed with a grade of "C" or "D" in order to better the quality of his work. No third attempt will be allowed. Courses in which a grade of "B" has been earned may not be repeated. In computing the student's general average and quality point average in the major field, all attempts will be counted. In computing the quality point average in the minor fields, only the higher grade will be counted in the case of courses which have been repeated.

Dean's List

All students achieving a quality point average of 3.5 or higher in a semester merit the distinction, Honors, and are eligible for the Dean's List. Those students who maintain this average for both semesters of the academic year are presented an award at the Honors Convocation in the Fall Semester.

Academic Probation and Dismissal

1. In order that students maintain the required academic standing and continue in course, the following minimum standards must be met:

a) a quality point average of 1.7 for the first semester

b) a total quality point average of 2.0 for the second semester

c) a total quality point average of 2.0 after the second semester and every subsequent semester.

Students failing to meet these specified requirements will be placed on probation for one semester. If a student is unable to raise his quality point average to the required minimum after one semester of probation, he will be subject to dismissal from the College.

Only rarely and for very grave reasons will the probation of a student be extended beyond one semester.

2. Students who have not established a 2.0 general average and a 2.0 average in their major and minor fields of concentration at the end of their sophomore year must remedy their deficiencies before beginning their upper division major or minor work.

3. Students on scholastic probation will schedule no more than 16 and no less than 12 semester hours.

Student Conduct

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of the University that the exercise of proper self-control will come from his own convictions and free determination.

It is intended that the college regulations be a guide and help to foster the conduct which is presupposed in every Loyola student. The College requires regular and punctual attendance at all scheduled exercises, observance of college customs and regulations,

serious application to study, and exemplary demeanor in all college activities. A student who is deficient in these essential points will be suspended or dismissed.

The University reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest in the serious work of college life. In rare cases a student may be dismissed for a reason that seems to students and parents to be insufficient. In such cases the University is to be considered the more capable judge of what affects the interest both of the institution and of the student body.

Students will be taxed for excessive breakage or destruction of University property. The decision covering each case will be made by the University.

Permission to Take Courses at Other Universities

Students who wish to schedule courses at other colleges and have such courses recognized as partial fulfillment of their Degree Program at Loyola must obtain the written permission of the Dean before such courses are scheduled.

Failure to obtain such written permission will render the courses unacceptable to Loyola. Courses in which a grade of "D" is earned will not be accepted as transfer credit.

Teacher Eduction and Certification

No student will be certified to teach in elementary or secondary schools unless the student fulfills all the requirements of the teacher education curriculum and a degree has been conferred in one of the following teaching fields: Bachelor of Science in Elementary Education, Bachelor of Science in Secondary Education, or Bachelor of Science in Physical Education.

Student teaching for one semester must be completed under the supervision of the Department of Education of Loyola University.

STUDENT ORGANIZATIONS

Student Council

The Student Council consists of twenty-seven members, representing the College of Arts and Sciences, the Schools of Law and Dentistry, the Colleges of Music, Business Administration and the Evening Division. These students are selected by the student body with the approval of the faculty. The Council serves to unify student thought and action. It conducts general meetings and elections, sponsors and manages interclass contests and leads and directs student activities.

Student Union

A committee of the Student Council, the Student Union consists of over 125 selected students whose purpose is to promote and coordinate the various activities in the University's Danna Student Center. It has five officers and seven committees: Cultural, Cur-

rent Events, Dance and Entertainment, Hospitality, Personnel, Publicity and Recreation.

Honorary Fraternities and Organizations

In order to give recognition and encouragement to high standards of scholarship among the students, several honorary scholastic fraternities and organizations have been established on the campus.

ALPHA SIGMA NU Membership in Alpha Sigma Nu, national honorary Jesuit scholastic society, is the greatest honor which can be bestowed upon undergraduate male students of the University who have distinguished themselves by scholastic achievement. Sole honor group set aside for that purpose on the campus, the Loyola Chapter was established April 26, 1936. The two highest ranking students in each school or college of the University are nominated for membership each year. Final selection is made from their number.

BLUE KEY Blue Key is a national honorary service fraternity whose members are chosen by the active student chapter from male students who have distinguished themselves in leadership activity, scholarship and service rendered the University. The Loyola chapter was founded September 14, 1931.

CARDINAL KEY Cardinal Key national honor sorority was established in 1953. Election to the sorority is the recognition of achievement by a Loyola co-ed in scholarship and extra-curricular activity. The organization seeks to advance religion, patriotism, and service by affording training for leadership in the college community.

KAPPA DELTA PI Kappa Delta Pi is an honor society in education to encourage high professional, intellectual, and personal standards and to recognize outstanding contributions in education. Zeta Rho Chapter, established at Loyola on October 8, 1949, taps those undergraduates who achieve a quality point average of 3.3 and graduate students who earn a quality point average of 3.5. Kappa Delta Pi has its journal, *The Educational Forum*, which is one of the leading scholarly journals in education.

Bachelor of Music

Major in . . .

Composition

Voice

Piano

Piano Pedagogy

Instrumental Music

Organ

Sacred Music

Music Therapy

Major . . . COMPOSITION

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE**	*	JUNIOR	*	SENIOR	*
Mu131-2—Major Instrument	8	Mu231-2—Major Instrument	6	Mu397-8—Composition	8	Mu497-8—Composition	8
Mu121-2—Piano Class	2	Mu221-2—Piano Class	2	Mu469-70—Score Analysis	2	Mu311-2—Form and Analysis	6
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Mu383-4—Orchestration	2	Mu495-6—Band or	
Mu195-6—Band or		Mu295-6—Band or		Mu317-8—Conducting	2	Mu485-6—Orchestra or	
Mu185-6—Orchestra or		Mu285-6—Orchestra or		Mu307-8—Music Workshop	1	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu395-6—Band or		Mu337-8—History of Music	4
Mu167-8—Music Appreciation	2	Mu237-8—History of Music	4	Mu385-6—Orchestra or		Mu471-2—Contemporary	
Mu121-2—Strings	2	Mu369-70—Scoring for Band	2	Mu375-6—Chorus	2	Practices	4
101-2—English	6	Mu297-8—Ess. of Comp.	2	Mu321-2—Class Brass	4	Mu417-8—Conducting	2
121 —Theology	3	201-2—English	6	Mu267-8—Class Woodwinds	4	Mu421 —Class Percussion	1
	—	201-2—Philosophy	6	301-2—Philosophy	6	311 —Philosophy	3
	32	221 —Theology	3	222 —Theology	3	331-2—Theology	6
Elective: Each year							—
Woodwind or Brass			—		—		37
Ensemble			40		38	Total 147	

* Semester hours per year.

** After the sophomore year, composition majors are required to give yearly public performances of original works written in composition class. Candidates for the degree must maintain at least a B average in theoretical courses throughout the four-year period. In addition, candidates must pass an oral examination which includes a knowledge of the repertoire of the masters, past and present.

Major . . . VOICE

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE		JUNIOR**		SENIOR***	
Mu131-2—Voice	8	Mu231-2—Voice	8	Mu331-2—Voice	8	Mu431-2—Voice	8
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu371-2—Counterpoint	4	Mu311-2—Form & Analysis	6
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu237-8—History of Music	4	Mu435-6—Opera Workshop	2
Mu167-8—Music Appreciation	2	Mu235-6—Opera Workshop	2	Mu375-6—Chorus	2	Mu407-8—Music Workshop	1
Mu135-6—Opera Workshop	2	Mu275-6—Chorus	2	Mu307-8—Music Workshop	1	Mu337-8—History of Music	4
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu335-6—Opera Workshop	2	Mu475-6—Chorus	2
Mu107-8—Music Workshop	1	101-2—French	6	101-2—German	6	Mu417-8—Conducting	2
101-2—Italian	6	201-2—English	6	203-301—Philosophy	6	101-2—Spanish	6
101-2—English	6	201-2—Philosophy	6	222 —Theology	3	311 —Philosophy	3
121 —Theology	3	221 —Theology	3			331-2—Theology	6
	38		42		36		40
						Total	156

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO **Degree . . . B.M.**

FRESHMAN	*	SOPHOMORE		JUNIOR**		SENIOR***	
Mu131-2—Piano	8	Mu231-2—Piano	8	Mu331-2—Piano	8	Mu431-2—Piano	8
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu311-2—Form & Analysis	6
Mu167-8—Music Appreciation	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu337-8—History of Music	4	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu237-8—History of Music	4	Mu307-8—Music Workshop	1	Mu445-6—Chamber Music	2
Mu177-8—Piano Literature	2	201-2—English	6	Mu345-6—Chamber Music	2	Mu481-2—Accompaniment	2
101-2—English	6	201-2—Philosophy	6	Mu381-2—Accompaniment	2	Mu477-8—Piano Literature	2
121 —Theology	3	221 —Theology	3	Mu377-8—Piano Literature	2	311 —Philosophy	3
				Mu389-90—Piano Pedagogy and Materials	2	331-2—Theology	6
				301-2—Philosophy	6		
				222 —Theology	3		
	28		36		36		32
						Total	132

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO PEDAGOGY

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE		JUNIOR		SENIOR**	
Mu129-30—Piano	8	Mu229-30—Piano	8	Mu329-30—Piano	8	Mu429-30—Piano	8
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu311-2—Form & Analysis	6
Mu167-8—Music Appreciation	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu207-8—Music Workshop	1	Mu337-8—History of Music	4	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu237-8—History of Music	4	Mu307-8—Music Workshop	1	Mu445-6—Chamber Music	2
Mu177-8—Piano Literature	2	201-2—English	6	Mu345-6—Chamber Music	2	Mu481-2—Accompaniment	2
101-2—English	6	201-2—Philosophy	6	Mu381-2—Accompaniment	2	Mu477-8—Piano Literature	2
121 —Theology	3	221 —Theology	3	Mu377-8—Piano Literature	2	Mu489-90—Piano Pedagogy and Materials	2
				Mu389-90—Piano Pedagogy and Materials	2	311 —Philosophy	3
				301-2—Philosophy	6	331-2—Theology	6
				222 —Theology	3		
	28		36		36		34
						Total 134	

*Semester hours per year

**Senior recital required for graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Major Instrument	8	Mu231-2—Major Instrument	8	Mu331-2—Major Instrument	8	Mu431-2—Major Instrument	8
Mu121-2—Piano	2	Mu221-2—Piano	2	Mu121-2—Minor Instrument	2	Mu311-2—Form & Analysis	6
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu383-4—Orchestration	2
Mu167-8—Music Appreciation	2	Mu237-8—History of Music	4	Mu337-8—History of Music	4	Mu495-6—Orchestra, Band or	
Mu195-6—Orchestra, Band or		Mu295-6—Orchestra, Band or		Mu395-6—Orchestra, Band or		Mu475-6—Chorus	2
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu375-6—Chorus	2	Mu407-8—Music Workshop	1
Mu107-8—Music Workshop	1	Mu207-8—Music Workshop	1	Mu307-8—Music Workshop	1	Mu445-6—Chamber Music	2
101-2—English	6	201-2—English	6	Mu345-6—Chamber Music	2	Mu417-8—Conducting	2
121 —Theology	3	201-2—Philosophy	6	Mu317-8—Conducting	2	311 —Philosophy	3
		221 —Theology	3	301-2—Philosophy	6	331-2—Theology	6
				222 —Theology	3		
	30		38		34	Total 134	32

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . ORGAN

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
Mu131-2—Organ	6	Mu231-2—Organ	6	Mu331-2—Organ	6	Mu431-2—Organ	6
Mu193-4—Church Music	4	Mu293-4—Church Music	4	Mu375-6—Chorus	2	Mu281-2—Organ Seminar	4
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu317-8—Conducting	4	Mu337-8—History of Music	4
Mu175-6—Chorus	2	Mu275-6—Chorus	2	Mu371-2—Counterpoint	4	Mu417-8—Conducting	4
Mu239 —Vocal Methods	2	201-2—English	6	Mu237-8—History of Music	4	Mu397-8—Composition	4
101-2—English	6	201-2—Philosophy	6	201-2—German[1]	6	Mu475-6—Chorus	2
101-2—German	6	221-2—Theology	6	301-2—Philosophy	6	311 —Philosophy	3
121 —Theology	3			331 —Theology	3	332 —Theology	3
	35		36		35		30
						Total 136	

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

[1] French may be substituted for German.

Major . . . MUSIC THERAPY — Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR	*
Mu127-8—Major Instrument or Voice	6	Mu227-8—Major Instrument or Voice	6	Mu327-8—Major Instrument or Voice	6	Mu427-8—Major Instrument or Voice	6
Mu121-2—Functional Piano**	2	Mu221-2—Functional Piano**	2	Mu321 —Voice**	1	Mu421-2—Guitar	2
Mu121-2—Strings	2	Mu221-2—Woodwinds	2	Mu321-2—Brass Class	2	Mu421 —Percussion	1
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu311-2—Form & Analysis	6	Mu121 —Organ	
Mu167-8—Music Appreciation	2	Mu295-6—Orchestra, Band (275-6) or Chorus	2	Mu395-6—Orchestra, Band (375-6) or Chorus	2	Mu495-6—Orchestra, Band (475-6) or Chorus	2
Mu114 —Introduction to Music Therapy***	1	Mu214 —Music Therapy Readings	1	Mu317-8—Conducting	2	Mu417 —Conducting	1
101-2—English	6	201-2—English	6	Mu337-8—History of Music	4	Mu433 —Hospital Techniques in Music Therapy	2
Bl 103 —Biology	4	Ed 230 —Child Psychology	3	Mu314 —Music Therapy Readings	1	Mu454 —Psychology of Music	3
Ped168 —Folk and National Dances	2	Ped268 —Square and Creative Dance	2	Mu334 —Applied Functional Music	1	Mu463 —Basic Concepts in Music Therapy	3
Pl 202-301—Philosophy	6	Sl 101 —Sociology	3	Mu343 —Music Therapy Workshop	2	Mu444 —Hospital Orientation	2
121 —Theology	3	Psy102 —Intro. Psychology	3	Sl 311 —Group Conflict and Cooperation	3	Mu414 —Music Therapy Readings	1
		Pl 302 —Philosophy	3	Psy336 —Abnormal Psych.	3	Sl 312 —Social Psychology	3
		221 —Theology	3	Bl 205 —Anatomy, Physio. and Kineseology	3	Psy302 —Adolescent Psych.	3
				222 —Theology	3	---------- —Senior Recital	0
				---------- —Junior Recital	0	Mu487 —Clinical Training****	1
				---------- —Psychiatric Evaluation	0		
	40		42		39		30

*Semester hours per year
**Credit may be given by examination
***Not required for transfer students
****To be completed after the senior year

Bachelor in Music Education

★

Major in . . .

Voice

Piano

Instrumental Music

Major . . . PIANO

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Piano	3- 3	Mu227-8—Piano	3- 3	Mu327-8—Piano	3- 3	Mu327-8—Voice	2- 2
Mu111-2—Theory	3- 3	Mu127-8—Voice	2- 2	Mu227-8—Voice	2- 2	Mu311 —Form & Analysis	3-
Mu167-8—Music Appreciation	1- 1	Mu211-2—Theory	3- 3	Mu371-2—Counterpoint	2- 2	Mu417-8—Conducting	1- 1
Mu175-6—Chorus	1- 1	Mu275-6—Chorus	1- 1	Mu337-8—History of Music	2- 2	Mu475 —Chorus	1-
Mu107-8—Music Workshop	0- 1	Mu207-8—Music Workshop	0- 1	Mu317-8—Conducting	1- 1	Mu407 —Music Workshop	1-
En 101-2—English	3- 3	Mt 113-4—Mathematics	3- 3	Mu375-6—Chorus	1- 1	Mu477-8—Piano Literature	1- 0
Bl 103 —Biology	4-	En 201-2—English	3- 3	Mu307-8—Music Workshop	0- 1	Mu481 —Accompaniment	0-
Ch 103 —Chemistry	- 4	Pl 202-301—Philosophy	3- 3	Mu377-8—Piano Literature	1- 1	Sl 101 —Sociology	3-
Th 121 —Theology	- 3	Ph 103 —Physics	4-	Mu381-2—Accompaniment	0- 0	Ed 351 —Education	3-
Ed 001 —Education	- 0	Eco106 —Economics	- 3	Hs 201-2—History	3- 3	Ed 350 —Education*	- 6
Ed 100-333—Education	3- 3			Ed 301-2—Education	3- 3	Pl 302 —Philosophy	3-
				Ped250-1—Physical Ed	2- 2	Th 222 —Theology	- 3
				Th 221 —Theology	- 3		
	18-22		22-22		20-24		18-12

*Student teaching to be done in choral music.

*A Senior Recital Required for Graduation
Certification in Piano and Voice

Major . . . VOICE

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Voice	3- 3	Mu227-8—Voice	3- 3	Mu327-8—Voice	3- 3	Mu427-8—Voice	4- 2
Mu121-2—Piano	1- 1	Mu221-2—Piano	1- 1	Mu321-2—Piano	1- 1	Mu311-2—Form & Analysis	3- 3
Mu111-2—Theory	3- 3	Mu211-2—Theory	3- 3	Mu371-2—Counterpoint	2- 2	Mu417-8—Conducting	1- 1
Mu167-8—Music App'n	1- 1	Mu275-6—Chorus	1- 1	Mu337-8—History of Music	2- 2	Mu475 —Chorus	1-
Mu175-6—Chorus	1- 1	Mu207-8—Music Workshop	0- 1	Mu317-8—Conducting	1- 1	Mu407 —Music Workshop	1-
Mu107-8—Music Workshop	0- 1	Mu235-6—Opera Workshop	1- 1	Mu375-6—Chorus	1- 1	Sl 101 —Sociology	3-
En 101-2—English	3- 3	Mt 113-4—Mathematics	3- 3	Mu307-8—Music Workshop	0- 1	Ed 351 —Education	3-
Bl 103 —Biology	4-	En 201-2—English	3- 3	Mu335-6—Opera Workshop	1- 1	Ed 350 —Education	- 6
Ch 103 —Chemistry	- 4	Pl 202-301—Philosophy	3- 3	Ed 301-2—Education	3- 3	Pl 302 —Philosophy	3-
Th 121 —Theology	- 3	Ph 103 —Physics	4-	**Hs 201-2—History**	**3- 3**	Th 222 —Theology	3-
Ed 001 —Education	- 0	Eco106 —Economics	- 3	Ped250-1—Physical Ed	2- 2		
Ed 100-333—Education	3- 3			Th 221 —Theology	- 3		
	19-23		22-22		19-23		22-12

*A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
Mu127-8—Major Instrument	2- 2	Mu227-8—Major Instrument	2- 2	Mu327-8—Major Instrument	2- 2	Mu427-8—Major Instrument	2- 2
Mu121-2—Piano (Class)	1- 1	Mu221-2—Piano	1- 1	Mu321-2—Class Brass	2- 2	Mu421 —Class Percussion	1-
Mu121-2—String (Class)	1- 1	Mu211-2—Theory	3- 3	Mu371-2—Counterpoint	2- 2	Mu311 —Form & Analysis	3-
Mu111-2—Theory	3- 3	Mu285-6—Orchestra or		Mu337-8—History of Music	2- 2	Mu417-8—Conducting	1- 1
Mu167-8—Music App'n	1- 1	Mu295-6—Band	1- 1	Mu317-8—Conducting	1- 1	Mu485 —Orchestra or	
Mu185-6—Orchestra or		Mu267-8—Class Woodwinds	2- 2	Mu385-6—Orchestra or		Mu495 —Band	1-
Mu195-6—Band	1- 1	Mu207-8—Music Workshop	0- 1	Mu395-6—Band	1- 1	Mu407 —Music Workshop	1-
Mu107-8—Music Workshop	0- 1	Mt 113-4—Mathematics	3- 3	Mu307-8—Music Workshop	0- 1	Mu383 —Orchestration	1-
En 101-2—English	3- 3	En 201-2—English	3- 3	Mu369-70—Scoring for		Sl 101 —Sociology	3-
Bl 103 —Biology	4-	Pl 202-301—Philosophy	3- 3	Band	1- 1	Ed 351 —Education Methods	3-
Ch 103 —Chemistry	- 4	Ph103 —Physics	4-	Ed 301-2—Education	3- 3	Ed 350 —Education	- 6
Th 121 —Theology	- 3	Eco106 —Economics	- 3	Hs 201-2—History	3- 3	Pl 302 —Philosophy	3-
Ed 001 —Education	0-			Ped250-1—Physical Ed	2- 2	Th 222 —Theology	- 3
Ed 100-333—Education	3- 3			Th 221 —Theology	3-		
	19-23		22-22		22-20		19-12

*A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL and VOCAL MUSIC (5-Year Course) Degree . . . B.M.E.

First Year	*	Second Year	*	Third Year	*	Fourth Year	
Mu127-8—Major Instrument	6	Mu227-8—Major Instrument	6	Mu327-8—Major Instrument	6	Mu427 —Major Instrument	3
Mu121-2—Piano (Class)	2	Mu127-8—Voice	6	Mu227-8—Voice	6	Mu327 —Voice	3
Mu121-2—String (Class)	2	Mu221-2—Piano	2	Mu321-2—Class—Brass	4	Mu311 —Form & Analysis	3
Mu111-2—Theory	6	Mu211-2—Theory	6	Mu371-2—Counterpoint	4	Mu485-6—Orchestra or	
Mu167-8—Music Appreciation	2	Mu285-6—Orchestra or		Mu337-8—History of Music	4	Mu495-6—Band	2
Mu185-6—Orchestra or		Mu295-6—Band	2	Mu317-8—Conducting	2	Mu407-8—Music Workshop	1
Mu195-6—Band	1	Mu207-8—Music Workshop	1	Mu385-6—Orchestra or		Mu375-6—Chorus	2
Mu107-8—Music Workshop	1	Mt 113-4—Mathematics	6	Mu395-6—Band	2	Ph 103 —Physics	4
En 101-2—English	6	En 201-2—English	6	Mu275-6—Chorus	2	Ped250-51—Physical Education	4
Th 121 —Theology	3	Pl 202-301—Philosophy	6	Ed 301-2—Education	6	Hs 201-202—History	6
Ed 001 —Education	0	Th 221 —Theology	3	Ch 103 —Chemistry	4	Th 222 —Theology	3
Ed 100-333—Education	6			Bl 103 —Biology	4	Eco106 —Economics	3
	36		44		44		34

Fifth Year**

	*		
Mu267-8—Class Woodwinds	4	Mu369-70—Scoring for Band	2
Mu421 —Percussion	1	Ed 351 —Education	3
Mu417-8—Conducting	2	Ed 350 —Education	6
Mu475-6—Chorus	2	Sl 101 —Sociology	3
Mu407-8—Music Workshop	1	Pl 302 —Philosophy	3
			27

*Semester Hours Per Year

**A Senior Recital Required for Graduation
Certification in Instrumental and Vocal Music

Description of Courses

Applied Music

Music Education

Music Therapy

Theory

Ensembles

Applied Music

Piano

GUY F. BERNARD, *Chairman*

General Information—The piano department of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward the Bachelor of Music degree with a major in piano or piano pedagogy. Other degrees which may have an emphasis on piano are the Bachelor of Music Education and the Bachelor of Music in Music Therapy. Students enrolled in other degree programs in the College of Music are required to have a basic knowledge of the piano. In addition, the department is designed to meet the needs of students from other departments of the University who wish to take piano for cultural reasons.

Entrance Requirements—To enter the four-year degree course in Piano, Piano Pedagogy, Music Education or Music Therapy, the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

Departmental Examinations—Examinations are held at the end of each semester for all students enrolled in the piano department. Grades are dependent upon performance and the amount of prescribed material learned.

Special Examinations—Entrance examinations are given to all freshmen and transfer students enrolling in the piano department. Students enrolled in the Bachelor of Music degree program as piano majors must pass a formal faculty jury examination toward the end of the Sophomore year. At this time the faculty will decide whether or not such students possess the capabilities to continue as piano majors.

Accompaniment—Students having majors in Piano or Piano Pedagogy, or having major emphasis in piano in the Music Education or Music Therapy programs, are required to accompany in the instrumental or vocal department for a period of at least one hour per week.

Description of Courses

MU 001-2 PREPARATORY PIANO—Designed for students who do not meet the entrance requirements for Mu 127, Mu 129 or Mu 131. This course may also be elected in preparation for Mu 121 or by beginning piano students from other departments of the University. *no credit*

Mu 121-2 PIANO (MINOR)—Students taking degree programs in the College of Music which require a minor in piano should elect this course. *1 hour per semester*

Mu 125-6 FRESHMAN PIANO—Students from other colleges and departments of the University who wish to take piano for credit should select this course. One hour lesson or two half-hour lessons per week. .... *1 hour per semester*

Mu 127-8 FRESHMAN PIANO—For Music Education and Music Therapy majors whose major instrument is piano. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; Sonatas equivalent in difficulty to Beethoven Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *3 hours per semester*

Mu 129-30 FRESHMAN PIANO—For Piano Pedagogy majors. Bach, Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 131-2 FRESHMAN PIANO—For Piano majors. Bach. Two Part Inventions; Czerny, Op. 299 or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 49, No. 1 or the easier Haydn and Mozart sonatas; romantic and modern pieces; major and minor scales, broken chords in all keys. *4 hours per semester*

Mu 221-2 PIANO *(Minor)*—Continuation of MP 121-2 *1 hour per semester*

Mu. 225-6 SOPHOMORE PIANO—Continuation of Mu 125-6. *1 hour per semester*

Mu 227-8 SOPHOMORE PIANO—Continuation of Mu 127-8. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; Sonatas equivalent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *4 hours per semester*

Mu 229-30 SOPHOMORE PIANO—Continuation of Mu 129-30. Bach, Three Part Inventions; Clementi Gradus and Parnassum or equivalent; sonatas equivalent in difficulty to the more advanced Hadyn or Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *4 hours per semester*

Mu 231-2 SOPHOMORE PIANO—Continuance of Mu 131-2. Bach, Three Part Inventions; Clementi, Gradus ad Parnassum or equivalent; sonatas equiavlent in difficulty to the more advanced Haydn and Mozart sonatas or Beethoven, Op. 26; romantic and modern pieces; scales, parallel and contrary motion in thirds, sixths and tenths; arpegii. *4 hours per semester*

Mu 325-6 JUNIOR PIANO—Continuation of Mu 225-6 *1 hour per semester*

Mu 327-8 JUNIOR PIANO—Continuation of Mu 227-8. Bach, Preludes and Fugues from the Well-Tempered Clavier, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *3 hours per semester*

Mu 329-30 JUNIOR PIANO—Continuation of Mu 229-30. Bach, Preludes and Fugues from the Well-Tempered Clavier, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces. *4 pieces per semester*

Mu 331-2. Junior Piano—Continuation of Mu 231-2. Bach, Preludes and Fugues from the Well-Tempered Clavier, English and French Suites; Clementi, Gradus ad Parnassum or equivalent; sonatas equivalent in difficulty to Beethoven, Op. 31, No. 2; romantic and modern pieces; one complete concerto. Students electing this course are required to play a solo recital or a recital in conjunction with another student. *4 hours per semester*

Mu 377 Piano Literature Seminar—A study of the keyboard works of the Johann Sebastian Bach, with stylistic and formal analysis.

1 semester hour

Mu 378 Piano Literature Seminar—A study of the keyboard works of Haydn Mozart and Beethoven, with special emphasis on form.

1 semester hour

Mu 381-2 Accompaniment—Students are taught the principles of accompanying instrumental and vocal music. Training in sight-reading is an integral part of the course. Students are assigned to serve as accompanists.

1 hour per semester

Mu 425-6 Senior Piano—Continuation of Mu 325-6. *1 hour per semester*

Mu 427-8—Senior Piano—Continuation of Mu 327-8. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; one complete concerto; romantic and modern pieces; scales in double thirds and octaves. A partial recital is required for graduation. *3 hours per semester*

Mu 429-30 Senior Piano—Continuation of Mu 329-30. Bach, Chromatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Beethoven, Op. 53; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A partial recital is required for graduation. *4 hours per semester*

Mu 431-2 Senior Piano—Continuation of Mu 331-2. Bach, Chomatic Fantasy and Fugue, Toccatas, or equivalent; Etudes by Chopin, Liszt or Brahms; sonatas equivalent in difficulty to Brahms, Sonata in F minor; romantic and modern pieces; one complete concerto; scales in double thirds and octaves. A full recital is required for graduation. *4 hours per semester*

Mu 477 Piano Literature Seminar—A study of the piano works of the romantic period with emphasis on stylistic and formal comparison with the classical period.

1 semester hour

Mu 478 Piano Literature Seminar—A study of major 20th century compositions for piano, with attention to the different schools of composition.

1 semester hour

Mu 481-2 Accompaniment—Continuation of Mu 381-2 *1 hour per semester*

Mu 389-90 Pedagogy and Materials—Instruction in private and class piano teaching, methods and materials, required of all piano majors.

1 hour per semester

Mu 489-90 Pedagogy Practice—Actual practice teaching guided by the instructor; required of pedagogy majors. Prerequisite; Mu 389-90, or the approval of the instructor.

1 hour per semester

Voice

DOROTHY B. HULSE, *Chairman*

ENTRANCE REQUIREMENTS—To enter the four year degree course in voice, the student should be able to sing standard songs and the simpler classics in good English, on pitch, with correct phrasing and musical intelligence. He should be able to demonstrate his ability to read at simple song at sight, and a knowledge of the rudiments of music. Some knowledge of piano is required. Entrance examinations are required.

The memorization of twelve (12) to fifteen (15) vocal selections per semester is expected of every voice major student.

END OF THE SECOND YEAR—At the end of the second year the student should have acquired a knowledge of breath control, tone quality, principles of enunciation and pronounciation as applied to singing. He should demonstrate his ability to sing major, minor and chromatic scales, arpeggii, exercises for agility, for sustaining tone and the classic vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio.

END OF THE THIRD YEAR—Toward the end of the third year, a program known as the Junior Recital consisting of eight (8) songs shall be presented.

END OF THE FOURTH YEAR—The candidate for graduation should demonstrate the ability to sing in four languages, a knowledge of the general song literature and the ability to give a creditable recital of not less than sixteen songs.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group, such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

Other than English, one year each of German, French, Italian and Spanish is required.

Violin

ENTRANCE REQUIREMENTS—To enter the four-year degree course in violin the student should have an elementary knowledge of the piano-forte.

He should have the ability to perform etudes of the difficulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

End of Second Year—At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four-year course the student should have had not less than two years practical orchestral experience and two years of ensemble.

He should have studied the viola sufficiently to enable him to play in ensembles.

He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

Strings

Entrance Requirements—The entrance requirements for students of violoncello, viola, bass and harp stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

End of Second Year—At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.

He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

Woodwinds

Flute

FRESHMAN—Andersen, Etudes, Opus 33 and 30; Barrere, The Flutist's Formulae; Boehm, 24 Caprices, Opus 26; sonatas by Bach and Handel.

Technic—Long tones, attacks; major, minor and whole tone scales; broken chords and arpeggios; scales in all the articulated forms.

SOPHOMORE—Andersen, Etudes, Opus 63 and 15; Kuhlau, Six Divertissements, Opus 68; Mozart, Concertos in D and G Major; Bach, Sonatas.

Technic—Exercises in chromatics, trills, and tremolos.

JUNIOR—Studies from Bach; memorization of the more difficult etudes by Andersen; Paris Conservatory contest pieces; all Kuhlau duets; Jeanjean, Sixteen Studies in the Modern style; study of orchestral solo passages; pieces for solo flute.

SENIOR—Study of the modern flute solos; review of all the work done in the preceding three years; memorization of the solos in the orchestral repertory; Karg-Elert, 30 Caprices, Opus 107; ensemble playing: duets, trios, and quartets.

Technic—Long tones executed in different intensities, Andersen, Virtuoso Studies, Opus 60; Strauss, Orchestra Studies; studies from the works of Moyse.

Oboe

FRESHMAN—Review of basic exercises of previous grades; Barret, Progressive Exercises; Bleuzet, Technique of the Oboe, Vols. I, II, and III; Schumann, Romances.

Technic—All scales.

SOPHOMORE—Barret, Grand Studies or Andraud, Vade Mecum; Bleuzet, Technique of the Oboe, Vols. I, II, and III; Handel, Sonatas.

Technic—Scales in thirds; measured trills.

JUNIOR—Advanced exercises from Andraud, Vade Mecum; sight-reading; Paris Conservatory solos; orchestral studies; Mozart and Handel, solos; Bleuzet, Technique of the Oboe, Vols. I, II, and III.

SENIOR—Gillet, Studies; Mozart, Quartet; Goossens, Concerto; Bleuzet, Technique of the Oboe, Vols. I, II, and III; ensemble playing.

Clarinet

FRESHMAN—Rose, Forty Studies; Langenus, Method for Clarinet, Part 3 (Virtuoso Studies); Weber, Concertino, Fantasy, and Rondo.

Technic—Langenus, Scale Studies, or Klose Scale Studies.

SOPHOMORE—Rose, Twenty Studies after Rode; Jeanjean, 25 Etudes; Perrier, Trente etudes (after Bach, Handel, Dont, etc.); orchestral studies; Weber and Mozart concertos.

JUNIOR—Jeanjean, 18 Etudes; Perrier, Receuil de sonatas; orchestral studies; Brahms; two sonatas and Hindemith Sonata.

SENIOR—Jeanjean, 16 Etudes modernes; Perrier, Vingt-deux etudes modernes; Debussy, Rhapsodie; Reger, Bernstein and Tuthel Sonatas. Advanced orchestral studies.

Saxophone

FRESHMAN—Labanchi-Iasilli, 33 Concert Etudes, Vol. I.
Technic—Mule, Scales and Arpeggios, Vol. I.

SOPHOMORE—Labanchi-Iasilli, 33 Concert Etudes, Vol. II and III; Sellner, Progressive Studies in Articulation; Glazounov, Concerto.
Technic—Mule, Scales and Arpeggios, Vol. II.

JUNIOR—Bach-Corroyez, 24 Pieces for Saxophone, Capelle, 20 Grand Studes; Bozza, 12 Etudes-Caprices; Ibert, Concertino da Camera.

Technic—Mule, Scales and Arpeggios, Vol. III.

SENIOR—Mule, 53 Studies, 18 Exercises from Barbiguier; Decruck-Breilh 35 Modern Studies; Rascher, Top Tones and 4 Octaves Studies; Bozza, Concertino.

Bassoon

FRESHMAN—Review of previous grades; reed making; Weissenborn, Studies, Vol. II, Opus 8; Milde, Studies in all Keys; Telemann, Sonata in F Minor, for bassoon, Vivaldi, sonatas, for violoncello.

SOPHOMORE—Reed making; Milde, selected studies from Concert Studies, Vols. I and II; Gambaro, 18 Etudes for Bassoon; Martelli, 15 Etudes; Mozart, Concerto, K. 191; Hindemith, Sonata.

JUNIOR—Milde, selected studies from Concert Studies, Vols. I and II; Pierne, New Technique of the Bassoon, Vol. II; Bozza, 15 Daily Studies; Orefici, Bravura Studies; Orchestral studies (memorized).

SENIOR—Reed making; Bertoni, 12 Modern Studies; Bozza, 15 Daily Studies; orchestral studies (memorized); Jacob, Concerto; Bozza, Concertino; Mozart, Concerto, K. 191.

Brass

Trumpet

FRESHMAN—Fundamentals of tone production; elementary knowledge of major and minor scales and arpeggios. Schlossberg, Daily Drills; Herbert Clark, Technical and Characteristic Studies; Arban, Complete Method.

SOPHOMORE—Continuation of major and minor scales and arpeggios; Williams, Method for Trumpet, Vol. II; Schlossberg, Daily Drills; Goldman, Practical Studies; Petite, Grand Etudes; Laurent Books I and II; Introduction to transposition. Solos.

JUNIOR—Concentration and development of embouchure; single, double and triple articulation; transposition and application of basic technical skills. Schlossberg, Daily Drills; Pietzsch, The Trumpet; Solo repertoire; introduction to orchestral parts.

SENIOR—Study of more advanced etudes; Schlossberg, Daily Drills; Solo repertoire; intensive study of orchestral and band trumpet parts.

Horn

FRESHMAN—Fundamentals of tone production, including use of breath and tongue. Formation of embouchure; types of articulation; scales and intervals; history and theory of the horn. Maxime-Alphonse, *Deux cents etudes nouvelles,* I and II. Easier orchestral passages and solos. Basic text-references, Farkas, *the art of the French Horn playing;* Gregory, *The Horn.*

SOPHOMORE—Transposition; stopping; trilling; endurance; extension of range and volume. Maxime-Alphonse, III; Kopprasch, Sixty Selected Studies, I; Classical and Romantic orchestral passages; Mozart, Concertos I and III; Beethoven, Sonata; F. Strauss, Concerto.

JUNIOR—Problems of interpretation and performance practice. Maxime-Alphonse, IV (and V); Kopprasch, II; selected exercises from other studies. Less difficult passages from the Baroque, Strauss and the twentieth century. Mozart, Concertos II and IV; Saint-Saens, Morceau de Concert; Chabrier, Larghetto; R. Strauss, Concerto I; Hindemith, Sonata.

SENIOR—Advanced technical problems. Maxime-Alphonse V (and VI); Schuler, Etudes; selected exercises from other studies. Difficult orchestral passages. Haydn, Concertos; Mozart, Quintet; Schumann, Adagio and Allegro; Brahms, Trio; R. Strauss, II; Britten, Serenade; Porter, Sonata; Hindemith, Concerto; Heiden, Sonata.

Other Orchestral Instruments

ENTRANCE REQUIREMENTS—The entrance requirements for students of viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

END OF SOPHOMORE YEAR—At the end of the second year the student should have acquired sufficient orchestra routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty. He should have sufficient pianistic ability to be able to play simple accompaniments.

END OF SENIOR YEAR—The candidate for graduation should demonstrate a well-grounded technique and an able control of his instrument. He should be able to appear successfully as soloist in a concerto or concert piece for his instrument. He should have acquired thorough orchestral routine sufficient to enable him to hold a desk position in a professional orchestra. He should also be able to read simple piano music at sight. The student should have completed during this course, four years of orchestral training and a minimum of two year's training in the performance of chamber music.

Classic Guitar

FRESHMAN—Aaron Shearer, Classic Guitar Technique; S. Papas, Method Vol. I; M. Caracassi, Method (Carl Fisher edition); F. Sor, Etudes I-V; Chilesotti-Papas, Two Lute Pieces; A. Segovia, Four Easy Lessons.

SOPHOMORE—M. Carcassi, Method (Carl Fisher edition); A. Segovia, major and minor scales; F. Sor, Etudes VI-X; R. Pick, First Repertoire for Classic Guitar; Tarrega, Selections.

JUNIOR—R. Pick, Method, Vol. II; F. Sor, Etudes XI-XVI; Tarrega, Selection; Carulli, Twenty-Four Preludes.

SENIOR—R. Pick, Method, Vol. II; Pascual Roch, Method, Vol. I and II; Sor, Twenty Etudes; Albeniz, Leyenda; Tarrega, Studies and Preludes.

Department of Sacred Music

ELISE CAMBON, *Chairman*

Sacred Music - - Organ

GENERAL INFORMATION—The Department of Liturgical Music of Loyola University is designed to meet the needs of students in several areas of study. Students who qualify may elect to work toward a Bachelor of Music Degree with a major in Organ or Gregorian Chant. In addition, the department is designed to meet the needs of those students from other departments of the University who wish to take Organ or Gregorian Chant for cultural reasons. Special students not working for a degree are also admitted to this school. This group of students includes those who are interested in the study of music for aesthetic purposes, and professional musicians who wish to continue training in the specialized offerings of the school.

ENTRANCE REQUIREMENTS—To enter the four-year degree course in the Department of Liturgical Music with a major in Organ, the student should be grounded in a reliable piano technique. He should be able to play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods in practice. Students will be expected to have completed some of the little Preludes and Fugues by Johann Sebastian Bach, some of the Two-Part Inventions by Bach, Sonatinas by Clementi, Haydn and Kuhlau.

To enter the four-year degree course in the Department of Liturgical Music with a major in Gregorian Chant, a student should have some knowledge of elementary theory of music including the following topics: major and minor scales, key signatures, intervals, triads; notation and arrangement of simple rhythmic figures. An entrance examination in theory, voice or an instrument will precede enrollment.

Applied Instrument Requirement for Organ Music

Mu 131-2—Freshman—Organ

Clarence Dickinson, Techniques in Organ Playing
Bach, Thirty Chorale Preludes from the Orgelbuechlein (Vol. V, Peters)
Bach, Pastorale in F Major, 4 movements (Vol. 1, Peters)
Bach, Fugue in B Minor, (Vol. IV, Peters)

3 hours per semester

Mu 231-2—Sophomore—Organ

Bach, Fifteen Chorale Preludes from the Orgelbuechlein (Vol. V, Peters)
Bach, Canzona in D Minor (Vol. IV, Peters)
Bach, Six Schuebler Chorales (Vols. VI and VII, Peters).
Bach, Fantasie in G Major (Vol. IV, Peters)
Bach, Toccata and Fugue in D Minor (Vol. IV, Peters)

3 hours par semester

Mu 331-2—Junior—Organ

Bach, Nun danket alle Gott (Vol. VII, No. 43, Peters)
Nun komm, der Heiden Heiland, (Vol. VII, No. 45, Peters)
Nun komm, der Heiden Holland, (Vol. VII, No. 46, Peters)
Allein Gott in der Hoh sei Ehr! Trio A Major (Vol. VI, No. 7, Peters.
Schmuecke dich, O liebe Seele (Vol. VII, No. 9, Peters)
Fantasie in C Minor (Vol. IV, Peters)
Prelude and Fugue in D Major (Vol. IV Peters)
Prelude and Fugue in G Minor (Vol. III, Peters)
Fantasie and Fugue in C Minor (Vol. III, Peters)
Trio Sonata in E Minor (Vol. I, No. 3, Peters)
Buxtehude—Prelude and Fugue in G Minor

Junior Recital *3 hours per semester*

Mu 431-2—Senior—Organ

Bach, Prelude and Fugue in B Minor (Vol. II, No. 10, Peters)
Prelude and Fugue in G Major (Vol. II, No. 3, Peters)
Prelude and Fugue in C Major (Vol. II, No. 7, Peters)
Prelude and Fugue in A Minor
Trio Sonata in E Flat Major (Vol. 1, No. 1, Peters)
Hindemith, Sonatas 1, 2 or 3
Works from the early French School or organ playing by Couperin, de Grigny, Dumage and Marchand, etc.
Boehm, Prelude and Fugue in C Major
Luebeck, Prelude and Fugue in E Flat Major

Senior Recital *3 hours per semester*

Department of Music Education

MICHAEL J. CARUBBA, *Chairman*

General Information

The curricula leading to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fulfill the certification requirements of the Louisiana State Board of Education.

Instructor of Vocal Music in Public or Private Schools

To qualify for this certificate an acceptable singing voice is necessary. While previous voice training is not required, voice training must be taken during the first three years.

Prerequisites for Bachelor of Music Education Degree

ENTRANCE REQUIREMENTS—To enter the four year degree course as a candidate for Bachelor of Music Education with voice as a major, the student must possess a voice of natural tone quality.

Entrance examination is required of all students.

END OF THE SECOND YEAR—Other than English, a year of French diction is required.

A minimum of eight (8) to ten (10) songs per semester is required.

DURING THE FOURTH YEAR—Music Education Majors should have a course of Vocal Methods incorporating the care of the child's voice and rote singing; problems in tone and rhythm; games suitable for kindergarten, first and second grades; material and meth-

ods for the third and fourth grades; observation; sixth, seventh and eighth grade material; courses of study for high schools; material for chorus, glee club; conducting and teaching of Music Appreciation in the intermediate, junior and senior high schools.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

All candidates for graduation are required to present a recital.

Instructor of Instrumental Music in Public or Private Schools

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be instructor of instrumental music, a student must complete the courses outlined in the appropriate program listed.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of two semester hours in a string instrument, violin, viola, violincello or bass.

Piano Instructor in Public or Private Schools

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedagogy and materials, and class piano methods.

A candidate for the degree of Bachelor of Music Education must attain before graduation the same level of technical skill in performance upon his principal instrument as is required of the student in the Bachelor of Music curriculum upon his major instrument at the end of the Sophomore year.

Mu 107-8; Mu 207-8; Mu 307-8; Mu 407-8 Music Workshop—A four year course consisting primarily of lectures, demonstrations, and performances by guest specialists in diverse fields of music; lectures and recitals by faculty members and students. *1 hour per year*

Mu 257 Instrument Rerair—Demonstration and laboratory experience preparing the student to take care of instrument repair problems encountered in a school band. Practical care and repair of woodwinds, brasses and percussion. *1 hour per semester*

Mu 267-8 Woodwind Class—Fundamentals of embouchure formation, fingering, breathing; principles of pedagogy relating to all woodwind instruments; use and relationship for band and orchestra; methods and materials for elementary, junior, and senior high schools. *2 hours per semester*

Mu 317-8 Essentials of Conducting—Vocal or Instrumental Conducting—Applied conducting and management. Basic conducting techniques; use of the baton; organization of the junior high and high school chorus; professional ethics; techniques for rehearsal and performance. *1 hour per semester*

Mu 417-8 Instrumental or Vocal Conducting—Basic conducting techniques; use of the baton; applied conducting and management; band literature; techniques for rehearsal and performance. *1 hour per semester*

Mu 439 Elementary Vocal Methods—Rote singing and care of the child's voice; problems in tone and rhythm; games suitable for kindergarten, first and second grades; observation; sixth, seventh and eighth grades. *1 hour per semester*

Mu 440 High School Vocal Methods—The teaching of vocal music in the high school; materials for the chorus and glee club; musical entertainment; the conducting of vocal organizations. *1 hour per semester*

Mu 258 Music Essentials and Methods for Elementary Teachers—A course for the elementary teacher in the fundamentals of music; elementary piano accompaniments; rhythm band activities; sociological and psychological uses of music. *3 hours per semester*

Ed 351 Instrumental Methods and Materials—The management and administration of instrumental organizations; the techniques of teaching homogeneous and heterogeneous classes; the use of State-free materials and recently published methods; problems or organizing, scheduling, drilling, uniforming and equipping bands and orchestras. *2 hours per semester*

Mu 369-70 Scoring For Band—A study of the instruments of the band, their range and tone qualities; practical study of the art of scoring for full concert and marching band. *1 hour per semester*

Ed 351 Class Piano Methods—A required course for all seniors pursuing the Piano Teacher's Course; a study of current piano methods and standard correlated material for piano teaching.

Mu 169-70 Stage Band Lab—Study and performance of modern Jazz for large band as well as for small ensemble. Opportunity for maximum development of students preparing for careers in jazz.

Department of Music Therapy

CHARLES BRASWELL, *Chairman*

There is a growing recognition of music as a medium for rehabilitation of the mentally ill and the physically handicapped. This awareness has stimulated the development of Music Therapy as a profession.

Music therapists work with adult psychiatric patients, geriatrics, retarded and emotionally disturbed children, physical disabilities, and in special classrooms in the public schools. The music therapist is a trained psychiatric worker qualified to aid in diagnosis, treatment and rehabilitation.

Loyola University offers undergraduate education leading to the degree of Bachelor of Music in Music Therapy. The Loyola program meets the requirements specified by the National Association for Music Therapy and the National Association of Schools of Music.

Academic Requirements

The academic preparation in Music Therapy consists of a four year collegiate program including the following requirements:

Liberal Arts	30 semester hours
Physical Education	4 semester hours
Music	60 semester hours
Social Studies	8 semester hours
Psychology	16 semester hours
General Electives	8 semester hours
Hospital Orientation	2 semester hours
TOTAL	128 semester hours

Scholarship Aid

A limited number of scholarships is available to qualified students.

DESCRIPTION OF COURSES

Mu 114 INTRODUCTION TO MUSIC THERAPHY—A survey of music therapy, its history, basic concepts, and areas of clinical practice. A general information course, open to all students regardless of degree program.
1 hour per semester

Mu 213-4; 313-4; 413-4 READING FOR MUSIC THERAPISTS—Seminar; a three-year course presenting standard reading material in the fields of psychology, psychiatry, sociology, anthropology and the adjunctive therapies.

Mu 334 APPLIED FUNCTIONAL MUSIC—Transposition and reading in piano; simple accompanying techniques guitar and autoharp. *1 hour per semester*

Mu 343 MUSIC THERAPHY WORKSHOP—Seminar; principles of research; desiging and executing an experiment; professional source materials; techniques of scientific writing. *1 hour per semester*

Mu 433 Hospital Techniques in Music Therapy—Procedures involved in developing and maintaining a goal-directed music therapy program in State, V. A. and private hospital; programming for specific types of patients; techniques in dance therapy; rhythm band; group sing. *2 hours per semester*

Mu 444 Hospital Orientation—Psychiatric terminology; professional ethics; hospital organization—State, V. A. and private; management of neurotic and psychotic behavior. *2 hours per semester*

Mu 454 Psychology of Music—Acoustics of music; sound waves and their characteristics; vibratory sources of sounds; anatomy of the hearing process; theories of hearing; neural auditory connections to the cortex; the psychology of tone; nature of the aesthetic experience; tests of musicality and talent. *3 hours per semester*

Mu 463 Basic Concepts in Music Therapy—Historical orientation—the medical use of music; basic concepts in music therapy; music as an agent in group dynamics; research studies in music therapy. *3 hours per semester*

Mu 483 Clinical Training—Six months experience in an approved psychiatric hospital under the direction of a registered music therapist is required. If the student wishes to work in a setting other than the psychiatric hospital, an additional two months is required in the specialty of his choice. *1 semester hour*

Theory

Mu 001-2 Theory—This course is designed for students without previous background who do not qualify for Mu 111. Qualification is determined by the theory placement test. Material covered will be musical notation, key signatures, scales, intervals, simple rhythms, structure of triads, sight-singing and ear training. *non-credit*

Mu 111-2 Theory—Principles of chord connection in root position, first and second inversions. Harmonization of given basses and melodies using triads. Non-harmonic tones; keyboard harmony; sight-reading in treble and bass clefs; rhythmic, melodic and harmonic dictation. Principles of modulation employing non-harmonic tones and chords of the seventh. Analysis of Bach chorales. Prerequisite: Theory placement test or Mu 001-2. *3 hours per semester*

Mu 211-2 Theory—Chromatic modulation. Further study of non-harmonic tones and keyboard harmony; advanced analysis of altered chords and seventh chords; continuation of sight-singing; melodic, rhythmic, and harmonic dictation; extended analysis of Bach, Chorales. Prerequisite Mu 111-2. *3 hours per semester*

Mu 311-12 Form and Analysis—The study of the structural melodic elements of musical forms, beginning with phrase construction and progressing through all homophonic and contrapuntal forms. Examination of techniques of harmonic analysis beginning with renaissance counterpoint and progressing through the 20th century. Prerequisite: Mu 371-2. *3 hours per semester*

Mu 371-2 COUNTERPOINT—A study of the technical devices of the contrapuntal practices of the late Baroque era. Analysis and writing of exercises in that style. Differences in contrapuntal style of the late Renaissance and Baroque eras. The composition of an invention is required. Prerequisite Mu 212.
2 hours per semester

Mu 471-2 CONTEMPORARY PRACTICES—An examination of the compositional and scoring techniques of various 20th century composers with the aim of reconciliation of the new in music with the traditional. Prerequisite; Mu 371-2.
2 hours per semester

Mu 469-70 SCORE ANALYSIS—A seminar course in which the orchestral scoring techniques of the masters are discussed in detail. Recordings of works under discussion are to be played after each lecture. *1 hour per semester*

Mu 297-8 ESSENTIALS OF COMPOSITION—A preliminary course in which the structure of melody, behavior of harmonic sonorities, and composition devices are studied in detail. *1 hour per semester*

Mu 397-8 COMPOSITION—A study involving composition in the media, forms, and using the harmonic-melodic materials specified by the instructor. The completion of at least one work per semester is required. Prerequisite: Mu 297-8. *4 hours per semester*

Mu 497-8 COMPOSITION—Free composition. Completion of at least three works is required, one of which must be a work for band, chorus, orchestra, or a major work for an ensemble approved by the instructor. Prerequisite: Mu 397-8. *4 hours per semester*

Mu 383-4 ORCHESTRATION—Score reading; study of instrumentation; ranges, timbres, and capabilities of instruments; scoring for string, reed, and brass groups; scoring for full orchestra; transcribing music for orchestra; composing for orchestra. *1 hour per semester*

Music History and Literature

Mu 167-8 MUSIC APPRECIATION—A course designed for beginning students or non-music majors stressing basics of musical art; listening techniques: melody, harmony, rhythm, textures; form types: imitative, variation, improvisatory, sectional; timbre. Standard repertoire in all media will be emphasized. *1 hour per semester*

Mu 237 HISTORICAL SURVEY *I*—Music of the Greek civilization; music of the early Christian era; the beginnings of polyphony; the development of notation; early instrumental music; sacred and secular music of the Renaissance. Prerequisite: Mu 167-8. *2 semester hours*

Mu 238 HISTORICAL SURVEY *II*—A combined lecture and listening course comprehensively examining music in all media in the Baroque era. Prerequisite: Mu 237 or approval of the instructor. *2 semester hours*

Mu 337 HISTORICAL SURVEY *III*—The Classic and Romantic eras; considering the development of style, form, and the tenchnique as well as the practice of performance. Prerequisite: Mu 238 or approval of the instructor.
2 semester hours

Mu 338 HISTORICAL SURVEY *IV*—A history and literature course in the music of the 20th century; transition from the late Romantic era to the present day through a detailed study of various representative works. Prerequisite; Mu 337 or approval of the instructor. *2 semester hours*

Mu 437 INTRODUCTION TO OPERA—A lecture period familiarizing the student with the background, text, and music of the standard operatic repertoire. This will be complimented by two hours of laboratory, consisting of attendance at the Opera Workshop classes where dramatic technique and the production phase of musical theater will be demonstrated. *2 semester hours*

Ensembles

Mu 135-136; Mu 235-236; Mu 335-336; Mu 435-436 OPERA WORKSHOP—Designed to instruct singers in general stage deportment and to familiarize the student with standard operatic literature. Roles are assigned in scenes from various operas to be memorized. Upon completion of the course, the student is expected to perform before a live audience. The stress is upon opera that is good theatre; every opportunity is given for freedom of expression. The workshop meets four hours a week. (Required for all voice students). *1 hour per semester*

Mu 155-156; Mu 225-256; Mu 355-356; Mu 445-456 WOODWIND ENSEMBLE—Study and performance of chamber music for all combinations of woodwind instruments, such as woodwind quintets, quartets and trios; quartets of flutes, clarinets and saxophones; other groups of woodwinds with strings. (Membership by audition). *1 hour per semester*

Mu 165-166; Mu 265-266; Mu 365-366; Mu 465-466 BRASS ENSEMBLE—Practical experience in ensemble playing for such groups as trios, quartets and quintets of various instrumentation. (Membership by audition). *1 hour per semester*

Mu 195-196; Mu 295-296; Mu 395-396; Mu 495-496 UNIVERSITY BAND—Rehearsals and public concerts in the University Band. Membership by audition. Attendance at all rehearsals and public concerts obligatory. *1 hour per semester*

Mu 345-6 CHAMBER MUSIC—A study of music for small groups of instruments from the sixteenth century to the present day. The course includes analysis of the music and a study of the instruments for which it is scored. *1 hour per semester*

Mu 445-6 CHAMBER MUSIC—Similar to Chamber Music 345-6, but broader in scope and more detailed in treatment *1 hour per semester*

Academic Courses Required for Various Degrees in Music

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required,

to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Bulletin of College of Arts and Sciences.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined in the detailed programs of studies. This curriculum is normally achieved at the rate of thirty-two or more semester hours a year.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have demonstrated in public recital his ability to sing or to perform in a satisfactory manner upon his major or principal instrument.

5. To have satisfactorily passed an oral and written comprehensive examination.

6. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the date of graduation.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

Loyola Concerts

Faculty

1965-1966

October 19—JAMES BASTIEN and JANE SMISOR BASTIEN, Two Piano Recital

January 4—JANET SITGES MARTIN, Pianist

January 13—JANET SITGES MARTIN, Pianist, Phi Lambda Mu Fraternity Recital

January 31—MARY TORTORICH, Lyric Soprano, Elizabeth Schwarz, Accompanist.

February 2—ELISE CAMBON, Organist, A.G.O. Central Louisiana Chapter, St. Francis Xavier Cathedral, Alexandria, La.

March 1—PAUL GUMA, Guitarist

March 15—CLAUS SADLIER, French Horn Recital

March 15-17—JAMES BASTIEN, Accompanist for Rosalind Elias, Metropolitan Opera, Mezzo-Soprano, tour Laurel, Miss., Palestine, Texas.

June 8—ELISE CAMBON, Organist, A.G.O. Southern Regional Convention, Birmingham, Alabama

Loyola Salon of Music

February 28—MARIE ARMBRUSTER, SHARON PELISSIER, LOUISE ANN DASPIT, JUDITH FISCHER, EDWARD SCHLOTTER, LURA NAIL, CARMEN BETANCOURT and TERRY TORTORICH. ELIZABETH SCHWARZ, Accompanist. Danna Center.

April 25—VICTORIA VAUTHIER, LOGAN BOUDREAUX, EDWARD SCHLOTTER, ALEXANDER TILIAKOS, DEBORAH BERTINOT, NORMAN MAUNZ and the LOYOLA UNIVERSITY CHORUS under the direction of ELISE CAMBON. Danna Center

May 10—Sponsor, LOYOLA UNIVERSITY CONCERT BAND, Loyola Field House

Student

October 12—LOUISE ANN DASPIT, Pianist—Junior Recital

November 30—LOYOLA BRASS AND PERCUSSION ENSEMBLE, GEORGE JANSEN, Director
CARL H. KAUFFMAN, Timpani Soloist

December 7—JUDITH ANN FISCHER, Soprano—Junior Recital
FLORENCE PRESTI, Accompanist

December 14—CHRISTMAS PROGRAM, SHARON PELISSIER, TERRY TORTORICH, Vocalists; BARBARA HENRY, Flute and First Recorder; VEDA SHORTER, Second Recorder; CARMEN BETANCOURT, Guitarist; ELIZABETH SCHWARZ, Accompanist

December 15—LOYOLA UNIVERSITY CHORUS, ELISE CAMBON, Director. Sponsored by Women's Committee, New Orleans Symphony Society
TERRY TORTORICH, soprano, MARY ELIZABETH LOPEZ, contralto and Mme. LUCIENNE LAVEDAN, harpist. Residence of Mrs. J. Edgar Monroe.

December 17—LOYOLA UNIVERSITY CHORUS, ELISE CAMBON, Director, Danna Center, Ibid.

January 8—MARY ELIZABETH LOPEZ, Pianist—Senior Recital

January 11—DOROTHY RUCH, BONNIE BULLOCK, LINDA MARTIN, SALLY UTECHT, BARBARA LAWRENCE, PEGGY FRISHE and NORMAN MAUNZ—Organ Recital

January 10-11-12—OPERA WORKSHOP, ARTHUR COSENZA, Director
EUGIE PASSERA and FLORENCE PRESTI, Accompanists

January 13—PHI LAMBDA MU FRATERNITY, Recital, DEBORAH BERTINOT, JUDITH FISCHER, BARBARA ARTIGUES, EDWARD SCHLOTTER, PERCUSSION ENSEMBLE, MARY LOPEZ, MARY JOE BUTLER, TERRY TORTORICH and JANET SITGES MARTIN

February 1—BARBARA ARTIGUES, Pianist—Junior Recital

February 7—LURA NAIL, Soprano—Senior Recital
ELIZABETH SCHWARZ, Accompanist

February 15—CARL KAUFFMAN, demonstration of percussion instruments with CHARLES W. BELSOM, Percussionist

March 1—RECITAL OF GUITAR MUSIC, CARMEN BETANCOURT, SIDNEY CASTAING, HENRY MACKIE and PAUL GUMA

March 15—FRENCH HORN RECITAL, WILLIAM DELBERT, EDWARD McINNIS, RAY TAMMETTA and CLAUS SADLIER
Elda Hurley, Marie Armbruster and J. Matthew Lanius, Accompanists

March 29—MARY ELIZABETH WAMSTAD, Pianist—Junior Recital

April 5—DEBORAH ANN BERTINOT, Pianist—Junior Recital

April 19—NORMAN MAUNZ, Organist—Junior Recital

April 24—MARY JO BUTLER, Pianist—Senior Recital

April 26—LOYOLA UNIVERSITY CHORUS: ELISE CAMBON, Director, in Presentation of DIDO AND AENEAS by Purcell. DOROTHY RUCH, BONNIE BULLOCK, and BROTHER MANUEL MESA, O.M.I.

May 1—LOYOLA UNIVERSITY CHORUS, ELISE CAMBON, Director, in Presentation of DIDO and AENEAS by Purcell. Sunday Music Series, Isaac Delgado Museum of Art

May 3—MORRIS STEPHENS, Pianist—Senior Recital

May 12—MARILYN MARQUER PALERMO, Pianist, and HAROLD WELSH, Violinist; LINDA BARBALICH, Accompanist

May 12—JOHN BREM, Trumpet—Junior Recital

May 13—LOUISE ANN DASPIT, Pianist—Senior Recital

May 17—LEE NOLAN, Pianist—Senior Recital

Guest Artists and Lectures

October 26—CHARLES DUFOUR, Author, Lecturer, "Music in New Orleans"

November 29—LIA SALGADO, Soprano, Ria de Janeiro, Brazil

March 8—MUSICA DA CAMERA: CARTER CRAWFORD, Violin; BARBARA HENRY, Flute and Recorder; MILTON SCHEUERMANN, Harpsichord and Recorder; VEDA SHORTER, Recorder

March 15—CARLISLE FLOYD, Composer, and NORMAN TREIGLE, Bass-Baritone; Lecture and music preceding New Orleans Premiere of the Opera, MARKHEIM

April 26—CARLOS BARAJAS, Mexican Pianist

Music Therapy

March 26-27—Combined Regional Meeting, Southeastern and Southwestern Regional Conferences, National Association for Music Therapy

Faculty Publications 1965 - 1966

GUY F. BERNARD

Newminster Mass for Unison and Organ, Cincinnati, World Library of Sacred Music

CHARLES BRASWELL

Part VII: "The Development of Music Therapy in Community Health Centers." *An Analysis, Evaluation and Selection of Clinical Uses of Music in Therapy.* Kansas University Press, Lawrence, Kansas, 1965.

"Social Facility and Mental Illness." *Ibid.*

"Music Therapy in the Community." Music Teachers National Association *Book of Proceedings.* 1966

E. Thayer Gaston, E. H. Schneider, Charles Braswell, *et. al., Psychiatric Music Therapy.* Macmillan, New York, 1966.

Faculty Address and Workshop 1965 - 1966

CHARLES BRASWELL

Clinic and Consultant, St. John's Hospital, Springfield, Illinois

New Orleans Music Teacher's Association

Orleans Club

City Park Club

Women's Auxiliary, New Orleans Medical Society

Music Teachers National Association, Dallas, Texas

National Association for Music Therapy, Convention, Kansas City, Missouri

DR. PATRICK McCARTHY

The Songs of Hugo Wolf

Women's Committee of the New Orleans Symphony Orchestra "The Two Samuel Barbers"

GUY. F. BERNARD

The Life and Works of Giuseppi Ferrata

MICHAEL J. CARUBBA

Louisiana Association for Mental Health

ELISE CAMBON

American Guild of Organist Quarterly

"The Future of Church Music"

Loyola University Band

GEORGE A. JANSEN, *Director*

BAND ACTIVITIES 1965 - 1966

September	25	Convocation for Freshmen in Field House
October	18	United Fund Drive—Concert
December	4	Basketball Game
December	6	Homecoming Convocation
December	9	Homecoming Basketball Game
January	15	Band and Ballet Winter Concert, Loyola Field House
January	27-30	Band Tour, Opelousas, Natchitoches and Covington, La., Dallas, Texas
February	5	Basketball Game
February	19	Basketball Game
April	17	Band Concert, City Hall New Orleans, La. for "Festival of Flowers"
May	9	Band Clinic—College of Music Faculty
May	10	Band Concert, Mr. Alfred Gallodoro, Soloist
May	11	Award Day, Loyola Field House
May	31	Graduation Exercises

BRASS ENSEMBLE

November	30	Concert, Recital Hall College of Music
December	9-10	New Orleans Opera Assn. production of "Tannhauser"
December	15	Christmas Carols, Danna Center
January	6	Consecration, Bishop Harold R. Perry, V.G., St. Louis Basilica, New Orleans
March	16-17-19	New Orleans Opera Association production of "Carmen"
March	25	Concert, Music Therapy Convention Danna Center
March	29	Brass and Percussion Tour of Local Schools
March	31	Brass and Percussion Tour of Local Schools
April	28-30	New Orleans Opera Association production of "Turandot"

TELEVISION

January	31	WWL-TV New Orleans, Loyola Concert Band
May	16	WWL-TV New Orleans, Loyola Concert Band

STAGE BAND

December	6-7	Talent Night, Loyola Field House
November	8	Concert in Danna Center

Awards

1965-1966

Werlein Awards (Upon Faculty Recommendation)

Piano.....MARY JO BUTLER
Honorable Mention LOUISE DASPIT

Voice.....TERRY TORTORICH
Honorable Mention LURA NAIL

Brass.....WILLIAM DELBERT
Honorable Mention MILTON STEVENS

Woodwind.....ALEXANDER TILIAKOS
Honorable Mention LOGAN BOUDREAUX

Organ.....NORMAN MAUNZ
Honorable Mention LINDA MARTIN

Percussion.....CARL KAUFFMAN
Honorable Mention WAYNE MARANTO

Opera Workshop.....TERRY TORTORICH

Music Therapy.....MARY JO BUTLER
Honorable Mention LOUISE DASPIT

Band.....ALEXANDER TILIAKOS

Theory.....MORRIS STEPHENS

Chorus.....MARIE ARMBRUSTER
Honorable Mention LINDA MARTIN

Service Award.....EDWARD SCHLOTTER

Comprehensives.....LEE NOLAN

Who's Who in American Universities and Colleges
TERRY TORTORICH
MORRIS STEPHENS

Special Citation to Mr. Durel Black in apprecation of his services to the College of Music

DEGREES CONFERRED

SR. EMMANUEL PREISSLE, SSND., SUMMER SESSION 1965
Bachelor of Music Education

MAY 31, 1966

Bachelor of Music Education

CARL HERBERT KAUFFMAN
LURA GRETELLE NAIL
HAROLD EDMOND WELSH

Bachelor of Music in Music Therapy

MARY JOSEPHINE BUTLER
LEROY ROBERT NOLAN
LOUISE ANNE DASPIT
GEORGE RAYMOND PLICK

Bachelor of Music

MORRIS ALFRED STEPHENS, *Magna Cum Laude*
TERRY LYNN TORTORICH
WESLEY JAMES TURNER

Memo

Memo

Memo

LOYOLA UNIVERSITY BULLETIN

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Loyola University

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Loyola University College of Music

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